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held at Deerfield, the second at Baltimore, the third is announced for the coming fall in Chicago. The traveling exhibition for the year 1910-11 will be limited to Leather Work, including book-binding, printing, illuminating, and designs for reproduction, and will start on its circuit about the first of July. "The League," it is stated in the April issue of *Handicraft*, "desires within its membership every organization which is actively engaged in furthering the movement for the revival of the handicrafts. The more fully the League represents such activities throughout the country and is able, through the conferences, exhibitions, and its monthly, to influence their aims and guide their work, the sooner will the arts and crafts movement become a live and progressive element of which the public is actively conscious. When this time comes the false distinctions of the nineteenth century between the fine arts and other forms of art will disappear and the artist will be recognized for his achievements as a producer of beauty regardless of his medium of expression."

INTERNATIONAL
EXHIBITION
AT BRUSSELS

An interesting description of the International Exposition at Brussels, which was formally opened last month, is given in a recent issue of the *American Architect* by Francis S. Swales, architect, of London. He says:

"The very extensive buildings erected by Germany are almost finished. Holland is well represented with a large, happily composed structure in the gay and typical Dutch Renaissance style, and a gorgeous garden; it will probably be completed shortly after, if not in time for, the opening. It will be the best of the foreign architectural representations. Spain has produced a fine Moresque, solid-appearing structure with an open court—an exquisite reproduction of the Court of Lions of the Alhambra. France, the French colonies—Algeria, Tunis, etc., and the city of Paris are erecting very extensive and characteristic buildings from designs of Messieurs de Mon-

tarnal, Bouvard, Lefèvre, Umbdenstock, and Acker, whose names are sufficient to guarantee the excellence of the architectural work; but, unfortunately, France is far behind with her building work and it is doubtful whether her exhibits will be ready before the middle of June. All of the main buildings erected by the exposition company are practically completed; all have been designed by Monsieur Ernest Acker, the architect-in-chief. They are fine buildings, in free classic style. The façade of the principal building is designed in imitation of a masonry structure, with colored marble columns and panels with a great deal of bronze and gilded ornament, suggestive somewhat of the work of Charles Garnier. The trellis decorations and the exceptionally beautiful formal gardening will be features corresponding to this exposition as did the cascades at St. Louis and the lighting at Buffalo." Unfortunately, the United States has only an unofficial and unimportant exhibit in the industrial hall, though Brazil and Uruguay have erected fine buildings on well-chosen sites, and every nation of Europe will be well represented.

IN THE MAGAZINES

The current magazines present more than their usual quota of interesting articles on subjects pertaining to art. The *Century* offers a genuine surprise in an illustrated article on Jean François Millet's drawings of American Indians, contributed by De Cost Smith. That the great French peasant painter had any knowledge of the American Indian comes indeed as news to the majority. This knowledge, it seems, was got at second hand from Catlin's portraits of Indians, exhibited in Paris, and from stirring accounts of adventure at Ft. Mackenzie related, in the Forest of Fontainebleau, by Bodmer. In the *Harper's* is an appreciative and informing article by Charles H. Caffin on Thomas C. Gotch, an English artist, little known in America, whose pictures of childhood and girlhood have